

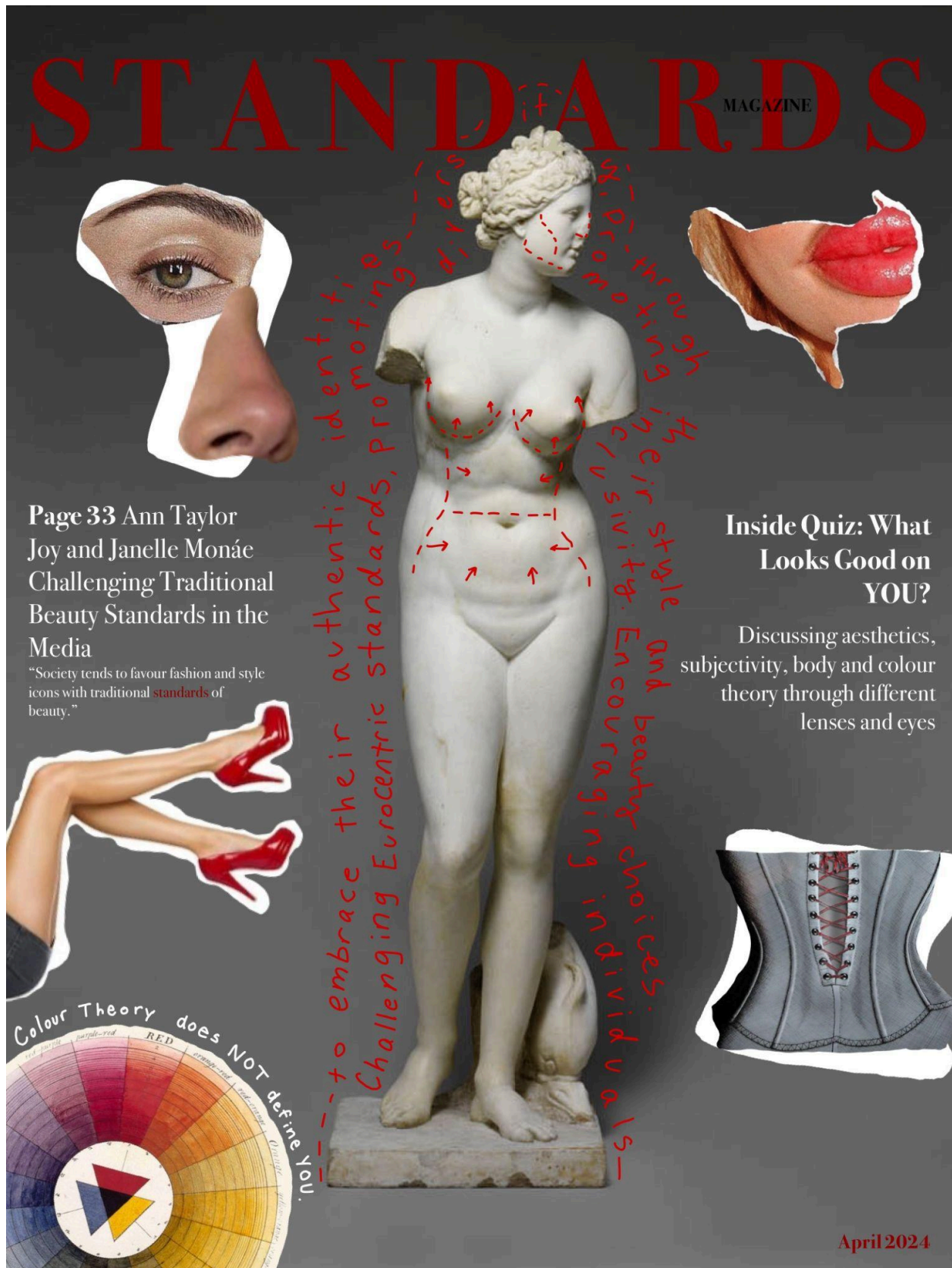
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FSN 223: Fashion Theory

15 April 2024

Reshaping Eurocentric Fashion



Page 33 Ann Taylor
Joy and Janelle Monáe
Challenging Traditional
Beauty Standards in the
Media

"Society tends to favour fashion and style icons with traditional standards of beauty."

**Inside Quiz: What
Looks Good on
YOU?**

Discussing aesthetics,
subjectivity, body and colour
theory through different
lenses and eyes

April 2024

Choice of Design

Our magazine cover challenges Eurocentric beauty standards prevalent in the fashion industry. Through imagery and text, we showcase an alternative perspective. Eurocentric influences dominate the fashion industry, marginalizing non-Western cultures. This perpetuates the narrative of Western superiority, overshadowing the richness of global fashion traditions. Visual elements such as the lead visual of the *Aphrodite of Knidos*, as well as supporting images including legs in heels, a waist trainer, lips (with lip injections), and a visual of eyes and nose that are representative of the standards of Eurocentric and colonial perceptions of beauty in fashion. In addition, certain images, such as the waist trainer and lip filler, address how the Eurocentric standard of beauty drives economic and cultural capital, maintaining biased ideals (Bourdieu, 17). The symbolism of the colour red throughout our magazine was chosen for its associations with creativity, action, and sexuality. It represents our commitment to challenging norms and initiating change. The subtle handwritten text adds aesthetic appeal while reinforcing our message in a personalized way. The importance of colour theory and the emphasis in debunking Eurocentric beauty ideals that despite societal norms, individual beauty exceeds colour schemes. We encourage readers to embrace their unique beauty beyond predefined standards.

Magazine Title

When producing our title, it came naturally in relation to our publication's philosophy. With this specific edition, we focus on beauty standards and the standards in relation to Eurocentrism. The magazine publication itself covers standards in different realms for each edition. Our magazine's philosophy is that we should stray away from said standards, but in order

to do so, we have to acknowledge what they are, and where they came from to destroy the ideologies.

We use ideas like positionality and intersectionality to relate to the standards we discuss. More specifically, we speak to how they relate to power dynamics in the fashion industry. We include how to pull away from objectifying in relation to Eurocentric standards of beauty and fashion. Therefore, with this ideology from our publication, the title STANDARDS, seemed appropriate.

Lead Image/ Supporting Images

When choosing a lead image, we wanted a center piece to represent and get the message across towards aesthetics and standards. The lead image is of *Aphrodite of Knidos*. The choice of the statue was influenced by the celebration of the female body. At the time, Aphrodite had the ideal body type and Roman sculptors viewed it as beauty in regards to its proportions and grace (cite). These viewpoints contradict current beauty standards.

“Modestly shielding her genitals and breasts, while at the same time drawing attention to her nakedness, the *Aphrodite of Knidos* was a clever solution by Praxiteles to the problem of depicting a figure that was at once a powerful goddess demanding worship and a beautiful woman associated with love and sexuality.” (“Art: Statue of Aphrodite" par. 1). Additionally, we picked the statue for its visible disembodiment. A statue once full form has now deteriorated with the beauty standards. Once seen as beautiful and complete, now is disembodied and frowned upon.

In addition to the lead image, it is supported with images such as idealized facial features, a corset, and legs. These images support our ideology of corrupted and unrealistic beauty standards. Also added as a supporting image is a colour wheel. This is added to represent colour theory mentioned inside of the magazine and how society should ignore it due to being another societal beauty standard pushed through the fashion industry.

By positioning yourself within your own intersectionalities, you can pull away from this constricting and limiting view of the eurocentric aesthetic. Through a lens of decolonizing fashion, dress and embody what is important to you and what feels truly like yourself (Jansen et al., par. 8).

Lead Article Line

When crafting the lead article lines, it was clear that they had to be catchy and fully cover points covered in both parts one and two of the assignment. The first lead article line is, “Inside Quiz: What Looks Good on YOU?”. This articulates and discusses how we need to move forward and progress as society in regards to standards of one body type being acceptable and therefore advertising clothing designed for that body type. With this “quiz,” the reader is introduced to pieces that are designed for their body, and will compliment their features, in ways that they feel more confident in themselves and their clothing. This point covers topics such as subjectivity of the term “flattering” and body typing.

The second lead article we have is, “Page 33 Ann Taylor Joy and Janelle Monáe Challenging Traditional Beauty Standards in the Media.” This line we wrote in terms of the relation it has to our points of Eurocentric standards and how that relates to colour analysis and

theory. Ann Taylor Joy is a celebrity who challenged colour theory in ways that society deemed unflattering, though this proves societal standards of beauty. Janelle Mon  e challenged standards of beauty in ways of dressing against societal standards through non traditional styles and her sexuality.

Supporting Article Lines

Supporting article lines represent what sort of things you can expect from the rest of the magazine and are key to maintaining interest in our viewer. Firstly we have two lines that are hand written around the lead image that state, “Challenging Eurocentric standards, promoting diversity, promoting inclusivity.” and “Encouraging individuals to embrace authentic identities through their style and beauty choices.” A great amount of fashion concepts and standards have undertones of misogyny, racism, homophobia and fatphobia. Therefore, the importance of this article line supports the debunking of these ideologies. These article lines such as “Discussing aesthetics, subjectivity, body and color theory through different lenses and eyes” were chosen to further support our publication’s message of taking back beauty and fashion and allowing individuals to make it their own. Another key article line that supports further analysis of our topic says “Society tends to favour fashion and style icons with traditional standards of beauty.” The need to state this reality of the standards and what is prioritized in this society is crucial in supporting our message. Another focus on our cover was the colour wheel and one of our lines reads, “Colour Theory does NOT define YOU.” This is because colour analysis is super limiting, and has altered many individuals' perceptions of what “looks good” on them. We want to emphasize the importance of showing what you feel is right for you, not what such ideologies

state is “true” about your appearance. Therefore, personal style and expression should not be constrained by arbitrary rules.

Publications Proposed Philosophy

Our publication, as seen in the title, is deferring the current standards of society. This specific edition covers fashion and beauty standards - Eurocentric standards and how we can go about deconstructing these distorted perceptions and expectations of reality within this industry. “STANDARDS Magazine” focuses on groups that have been taken advantage of by Eurocentrism. The foundation of our publication is based on social capital, and the ways specifically within the fashion industry, individuals conform to such standards of fashion and beauty. This therefore profits both cultural and economic capital within western society. Similarly, Robinson-Moore discusses how “information about socially appropriate behavior and norms shape identity, and with few exceptions, most people conform in one way or another to some form of acceptable behavior” (par. 1). Our magazine highlights these important connections and works to reshape the perception of fashion by spotlighting its diversity, rather than the current Eurocentric constraints. By questioning the dominant narrative of modernity and its boundaries, we can move towards dressing in a way that is flattering to who we are and does not need to be restricted by a specific colour palette, body type, or identity (Jansen, 2020). Our publication bases its design and editorial choices on the acknowledgment of various forms of knowledge beyond Eurocentric and colonial norms. It also recentres this process within the fashion realm to align outside these restrictions rather than conforming to them (Jansen, 2020). “STANDARDS Magazine” challenges Eurocentric fashion standards and promotes diversity and

inclusivity. It does both while encouraging individuals to embrace their authentic identities through their style choices.

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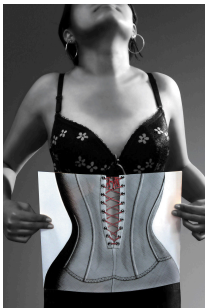
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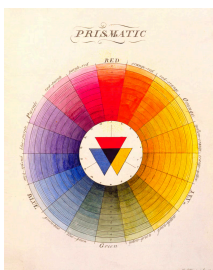
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